


PARANOIZE



#32

FREE

interviews with:

haarp

Mickey Jeanfreau

(The Dirtys, Fight The Goober)

rants

reviews

cover photo:

Shaun Emmons (haarp)

by Gary Loverde

THE
BAD



MONKEY

321 LAROUSSINI ST.
WESTWEGO USA

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Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grindcore, doom, stoner rock, and pretty much anything loud and noisy.

Bands/labels are encouraged to send their music in to review, but if we don't like it, you can bet that we'll make fun of you.

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Mike IX Williams: haarp interview

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Jason Jaume: Fat City rant
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4/17/11

So it has taken an entire year to get this issue of Paranoize out. I could give explanations and point fingers and whatnot, but in the end it's my fault. I thank you for still having interest in reading this 'zine.

I'm sure this is known already, and I hate to have to announce that Exhorder bassist Frankie Sparcello passed away on March 22, 2011. Exhorder will still be playing their upcoming shows. There will be a proper memorial in the next issue, which will be out at the end of next month, in time for Maryland Deathfest. In the meantime, enjoy reading these interviews and articles by Mike Bevis, Mike IX Williams and guest contributors Ryan McKern (The Guilt Of..., ex-Wolvhammer, and Core Of Destruction DJ) and Jason Jaume (The Bar/The Hangar) that have aged before going to print. Though Jenn Attaway's contribution didn't make it in time, she is still a member of the staff.

Paranoize Radio has moved to a new station and time. The show now airs on Thursday nights at 8 PM Central at Core Of Destruction, which is a 24/7 metal/punk/hardcore/etc. internet radio station. Tune in, join the chatroom and participate.
www.coreofdestruction.com

Thanks for reading this!
Bobby

CORE OF DESTRUCTION



www.coreofdestruction.com
streaming metal, punk, hardcore, etc. 24/7

haarp

Interview by Mike IX Williams

Why the name haarp and what led to the dissolution of the world famous Rat in a Bucket? Did Katrina play a part in the musical/structural change?

Keith – World famous? Hahaha. The hurricane came and RIAB went. That's about it. Ramon decided to root down elsewhere, Troy was finished with heavier music and Shaun and I were left with no band.

Shaun - Keith and I knew that we needed to continue writing music but it was obviously time for a change after losing half of our old band. After the storm, Keith was living in a bathroom stall of an abandoned shipyard and I was in a shitty uptown apartment with no roof. Keith got a call from Grant who was in Chicago who said he would come back only if Keith was ready to jam.

Grant – Katrina was definitely the reason haarp came into existence. Playing slower music was a reaction to losing our fast bands and a fresh approach with a new band for each of us.

People wanna know what the name and concept of 'haarp' even means. It's an original name fer sure, but do you use the literal translation or is it just used loosely as a title?

Keith – The name haarp is a mixing of modern and classic myths. On one hand you have the modern government project HAARP and there are the conspiracy theorists and their theories that it's a weather controlling device, a weapon to control weather, etc. That becomes a myth. In classic Greek mythology you

have the harp played by Orpheus. Mix these 2 together and you get the name. The reason we don't use all capitals like the government project is because that is only part of the story.

Because of the fact that we like myths, stories, tales, etc and had decided early on to use a story oriented approach to lyrics, the name fits. That and we're huge nerds who apparently over think everything. I am at least.

In my eyes you guys have gotten unfairly tagged as sounding like other local bands doing the slower New Orleans thing, but I won't mention any names. What do you think of these critics? How would you describe your music to an outsider.

Grant – What bands are these "critics" in? The only critics I care about are the musicians I respect and none of them think we rip off YOU KNOW WHO!!! I think people who say that aren't really listening to the music.

Keith – I don't see many similarities in styles between us and other NO bands. Maybe I'm too close to the music to hear it. Tempo is tempo and the slower thing is a relevant comparison but we're not the bluesy, southern swagger kind of band.

Ryan – I think they are right...we sound just like Crowbar...

Shaun - Sure we play some slow stuff, but I feel that our sound is uniquely ours. To the critics, I say, listen, really listen. I think people very loosely compare us to other bands because that's what they are used to doing. I don't feel that we sound like anyone else. It's hard to describe but the moods that are created with haarp can enchant and take the listener to a dream world. I'm crazy though, so listen for yourself and you tell me if there is magic involved

How did those East Coast gigs with EyeHateGod go? Anyone get arrested?

haarp

Any more plans to get back out hitchhiking on the railways?

Grant – The EHG gigs were the best! It should be illegal to have that much fun in 3 states. No arrests or drug confiscations but there was a lit cigarette confiscation by a club owner in NC who takes his job way too seriously. I mean, this has gone too far. Too far.

Ryan – The shows were killah!!! No one got arrested, I don't believe anyway, but some of us became unemployed because of them. I'm sure I speak for everyone when I say I can't wait to do it again!

Shaun – The out-of-town shows with EHG were great. It was an awesome experience and we had a blast. We almost never made it from North Carolina to Kentucky though. We dumped the interstate and instead followed the GPS on the most direct route through what I call "treacherous fucking landscape" for a van full of dudes from the flatlands of Louisiana. It took us 400 miles on a 2 lane highway through mountains in the rain, with falling rocks, road signs showing trucks driving off the sides of scary isosceles triangles, and others we couldn't even make out what they were. The first 200 miles weren't too bad, and then the roads, still wet, got steeper. That's when the Wendigo possessed Ryan, he went nuts and threatened to drive us off the side of a mountain. The brakes stopped working and there were areas on side of the road purposely for out-of-control vehicles to skid on gravel and slam into rock walls rather than fall from the peak to your death. Things got real hairy, we weren't sure if we'd make it but we pulled it together, exorcised the driver and managed to be the last band to arrive at the show in Louisville, KY.
Keith – TATANKA!!!!!!!!!!!!

Your first two releases were self financed and self released if I'm correct...What other records do you

have out and what's up with the Housecore record and when will that be out? How many songs did ya'll record?

Grant – We did a split 7" with Thou featuring a song from the EPII recordings. That's all so far! The Housecore record will be out in November. We recorded IX songs which is an hour's worth of listening.

Keith – We also have some songs ready to record and put out after the full length. We're putting the finishing touches on those and hope to have them out a while after the full length.

What is some of the lyrical content of your songs? I've heard stuff about a sick overall concept story and some other crazy junk.

Ryan – I've heard volcanoes and HIV. Seriously!

Keith – Well...we have kings in contests, prostitution, weapons, Indians, ghosts, people getting god-like powers, shared eyeballs, animals with human perception/feelings and some other things. The content is varied and wild. There are things that link the songs from release to release and/or within a release. Concepts? Maybe... We try to take a story oriented approach to the lyrics and sometimes those stories have to be told in more than one song, voice or perspective.

What album(s) would you all play on a Saturday night driving out to get wasted and what album(s) would you all play on a Sunday morning when you're fucking hungover?

Grant – Saturday = Bestial Warlust
Vengeance War Till Death, *Mercyful Fate Don't Break the Oath*, *Darkthrone Panzerfaust* and *Diamondhead Lightning for the Nations on a Saturday Night*.
Sunday = *Dead Can Dance Into the Labyrinth*, *Neptune Towers Empire Algol* series, *Aphex Twin Selected Ambient Works Vol. II* or *Judas Priest*

haarp

Dreamer/Deceiver on repeat for a painful morning.

Ryan – Gotta have Roxy Music *Siren* while getting fucked up and Pink Floyd *Obscured by Clouds* for a nice mellow hangover.

Shaun - Saturday Night = Nightstick-Ultimatum, Black Cobra-Bestial, Brutal Truth-Sounds Of The Animal Kingdom, GOD-The Anatomy Of Addiction, Godflesh-Streetcleaner, Melvins-Houdini and Milligram-This Is Class War. Sunday Morning = Alice In Chains-Facelift, Pink Floyd-Animals, The Rolling Stones-Let It Bleed, Astral Project-Big Shot and The Essential Herbie Hancock Album

What bands or other music have influenced haarp?

Grant – Melvins, Godflesh, Autopsy, nightstick, Om live in Austin front row with Keith, Pink Floyd, Morbid Angel, Foghat at Gretna Fest '03.

Ryan – Not Devo!

Keith – Honestly, every band I have heard or seen. If they are good and I like them I pay attention to technique, style, how they arrange parts, feel, etc. If I think they aren't good I'll learn what not to do.

Hahaha.

What's in the goddamn messed up water out in St. Bernard? What's some other classic bands from Da Parish you'd recommend? Past or present.

Grant – Nuclear Crucifixion, Soilent Green, Drunken Chicken, Bum Freak In Egypt, Angel Dust, Rottenatomy and anything with Tommy Buckley.

Ryan – The refineries have polluted our brains. We are all obviously crazy. All that Grant said and add Dummy Dumpster, Snake Oiler and Plastic Earth.

How many bands can Grant physically be in at one time?

Grant – Ha! 5 or 6. Although haarp is the only band that practices 2 or 3 times a

week. It keeps me from getting annihilated at Uptown bars.

Ryan – How many hands do I get to count on? Wait...how many IS he in???

OK, I think I'm about to hit the ol' dusty trail so I'll end it here; where do you see haarp in the future, musically and/or mentally? It seems you might benefit by wearing matching outfits and some reeeceaaaal killer shoes. Seriously.
Grant – I think we'll continue to progress in a heavier direction while wearing matching bad-ass red jeans.

Ryan – Matching purple velour jumpsuits and white penny loafers...NO SOCKS!!!!!!

Keith – Mentally? We are all slowly going crazier and crazier. Some of the things these 3 come up with are ridiculous. Soon I figure I'll be going to the psyche ward for practice. Musically – we just want to keep writing, getting better as musicians, tighter as a group and put out quality material. How's that for a stock answer????

Last words? Contact info?

Grant – Thanks for the interview.

www.myspace.com/haarpnola and

haarpband@hotmail.com. Ask for Keith!

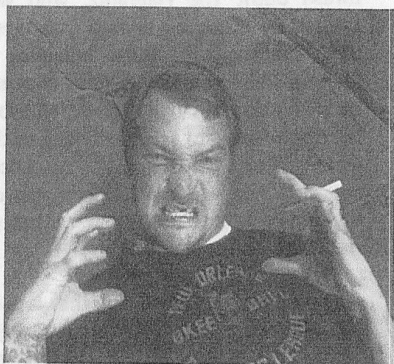
MICKEY JEANFREAU

(BY M. BEVIS)

I'm sitting in a dark New Orleans bar room, listening to Black Flag, Slayer, and Eyehategod blasting from the jukebox. Surrounded by off-duty strippers, fearless tourists, and those few street urchins lucky enough to have scored a few dollars for a cheap pitcher of beer or two. I'm well into my eighth or ninth double screwdriver when I hear a familiar voice behind me, low enough to not be considered yelling, but still loud enough for most everyone in earshot to take notice, "Aw SHIT! Here we go! Don't hate me y'all, even though I got this nice haircut. I only got it cuz my boy is locked up in da parish."

I know that voice immediately, it has a definite Chalmette twang, but there's also a hint of just the right amount of dirtiness to it. I've heard it many times in my life here in NOLA. I turn around, and oh shit... it's Mickey Jeanfreau. Yeah, he was right. Here we go.

I had been hounding Mickey for over a year for his "story," and most of the time was either met with unread emails, or vague possibilities of sitting down somewhere nice and quiet, for a friendly chat about the past, and the present of what is undoubtedly one of our most famous local underground musicians. I wanted to do a good retrospective piece about the man behind such legendary acts as the Nun Molesters, the Dirtys, and Fight The Goober. I had every intention of getting behind the image of a hard partying, street fighting rock-and-roll madman that has entertained the NOLA scene for almost twenty years. But what I got was a surprise visit, one that coincided with me being more than buzzed on cheap Vodka, and with Mick being more than just a little intoxicated on something unspecified at the time.



This was the only way he would do it, he told me, when we were both in the sort of form that allowed for a conversation that would take us weaving and wobbling through years of local history, both musical and personal. I tried to take notes, but all I wound up with the next morning, other than a blistered brain and empty pockets, was indecipherable gibberish that looked as if a five-year-old with tourette's had decided to write his or her version of erotic poetry. It's a good thing that I know Mickey as well as I do, otherwise I would have to wait another year or so until he decided it was time to find me and try the same experiment, probably with the same staggered results. Or, as Mickey kept repeating through the whole night, "This is the only mothafucka here that can do this shit, I know this dude! But we gotta be drunk! He's gonna write my life story!"

Well, not quite, but what I can tell you is the most important things about Mickey, the things that mean the most, starting with where it all began for most of us who grew up here. The hardcore scene of the 1980's. Mickey was just another punk kid living in Chalmette at the time, and had all of the same local influences shared by any of us into that music back then: Graveyard Rodeo, The Sluts, Suffocation By Filth,

MICKEY JEANFREAU

(BY M. BEVIS)

Shell Shock, and especially the short-lived thrash outfit The Flagrantz, who were fronted by a maniac named Craig Spera. (RIP) Craig was a huge influence on Mickey, who immediately started forming his own ideas of what a frontman should be, ones that were as entertaining as they were ultimately dangerous. As Mickey puts it, "Craig was the first one, the one that made it feel real for me. That guy was killer, and cool as hell too."

Of course, the time of the late-era hardcore scene here was brief, ending just before the dawn of the 1990's, and Mickey had no shortage of brothers who had their own musical aspirations right in his own backyard of Chalmette. With the assistance of guys like Glenn Rambo(RIP) Donovan Punch, and Brian Patton, Mick joined forces to create the first of a continuing lineage of confrontational acts—Nun Molesters. Mickey and co. conceived a group that was part musical heresy, part performance art. This was where the idea to wear diapers on stage started, more for laughs than some half-baked artsy statement. The idea was to be as violent and as strange as possible, and considering that they played few shows and left scant recorded output behind, the fact that their name is still mentioned with reverence locally is proof enough that they succeeded in their aim.

Like most acts that have more of an idea than a set-forth notion of easy and fast rock stardom, the Nun Molesters crashed and burned. It wasn't the usual in-fighting and bullshit that brings most bands down, but more the fact that other members of the group had side projects that were taking hard shape, most notable being another act that Glenn and Brian had started, called Soilent Green. Of this, Mickey again put it all into perspective, saying, "Man, we were just having fun,

and I love those dudes. Whatever they wanted to do, I was into it. What am I gonna do, tell 'em no? Nah, fuck that. So we just went on to the next thing."

That next thing took a little time to happen, but once it did, it hit the scene with maximum force. Going even further into what some might call a transgressive direction, Mickey and Donovan started another group, one even more blasphemous and befitting of its chosen title: The Dirtys. With this group, Mick took on duties as full-time frontman, and in doing so, brought years of hard-earned experience to bear. For a time, he was *the* most dangerous man in local music, our answer to filth rocker GG Allin, but without the smeared feces and suicidal threats. Mickey would take to the stage and berate the audience, challenging guys to fight, or warning the ladies to fellate him or else... most gigs began or ended with tables and chairs lurching through the air, and they quickly became staple players in the early days of the legendary Dixie Tavernne. They released a cassette-only demo, filled with dirges about drinking, fighting, and fucking, all laced with Mick's trademark humor. This was Mickey and cohorts at their most "polished," which really just meant that the songs were written beforehand for the most part. Usually, Donovan Punch would improvise, and while The Dirtys weren't afraid to riff out during their sets, allowing Mick to rant and attack the crowd, they had set songs that were always called for. About this period, Mickey told me, "We were just having a good time like we always do. It wasn't no act, just us blowing off steam, but still real for us. A total do it yourself, motherfucker kind of attitude. No apologies, you know? Age before beauty!" (The Dirtys have done a couple of reunion shows in the past year, most importantly at the last

MICKY JEANFREAU

(BY M. BEVIS)

Raise The Dead festival. Unsure about the overall future of the group, Mick offers no promises of future reunions, but doesn't rule out the possibility either.)

While The Dirtys were loved and hated in their time, they folded under the same reasons countless others have—it just seemed the right time. Lineup changes, personal issues, and the day in/out of life caused the band to go on an extended hiatus. Of course, this didn't slow Mick down, it just gave him time to brainstorm other ideas, and the one that he and Donovan would hatch together as their next demented child would be possibly the most legendary and visceral of all—Fight The Goober. The idea was simple: they wouldn't practice. Donovan would take his mastery of improvisation to the furthest possible levels, basically writing all songs on the spot, as well as orchestrating the other band members on stage. All while sitting in a wheelbarrow. Mickey would return to his roots, donning the diaper once again, and singing songs that were swirling odes to violence, and the need to be paid attention. But there was one crucial difference, one that made Fight The Goober more than just another sick spectacle, the one reason Fight The Goober shows are still talked about today...

Mickey would fight audience members, Fight Club style, for the duration of the piece Donovan decided to play. With boxing gloves, and in that diaper. The first couple of shows were just Mick facing off against any and all who stepped into the boxing ring fashioned in front of the stage, replete with starting bell. As long as Donovan and the rest of the group played, the fights went on, and by the end of the first gig, Mickey held a surprisingly good record. By the end of the second show, however, they realized that not only

would Mickey need to step outside of the ring for some fights just to avoid permanent brain damage, but also because some in attendance wanted to have a go at each other, whether to settle old beefs, or just to see how they stacked up against other tough guys while Fight The Goober literally brought the pain. The mood of these shows was cathartic in the least, with people you would never expect stepping into the ring, odd match-ups that ended sometimes in hilarity due to the fact that some of the fighters stripped down to their underwear, and spectators would douse them in warm beer while fighting. Of course, some guys showed up just to fight... I remember one fellow who ranted the whole night about actually training for the gig, only to have his ass handed to him a few songs later by a skinny kid who just wanted it more than him that night. Again, Mick had some illuminating ideas about those gigs, telling me, "We never practiced. We just wanted to give the audience something different. I mean, adversity is an old theory to me. We all go through shit, so why not have a way to let the people who come see us get in on letting it all out? It was a fuck the audience kind of idea, but we love them too. Donovan had a lot to do with this one, and he was really the genius behind it. He comes up with the best shit on the fly, especially with Fight The Goober." (Also possible for a reunion, Fight the Goober is one of those acts you have to see live to appreciate. It's all a matter of time and place, which Mick says he won't force.)

Through the myriad of strange and violent acts that Mickey Jeanfreau has been involved in, there have been several ethics at work. And while some are predictable, others are as surprising for their purity and thoughtfulness. The first is something some might not know about

MICKY JEANFREAU

(BY M. BEVIS)

Mick, in that he is the son of a butcher. His father is one of the most respected butchers in Chalmette, and while this might lead you to think that he was tough on Mickey, it's actually quite the opposite. Mickey said about growing with a butcher's sensibility, "My dad always told me to be the best at whatever I do, no matter what it was. Just don't fuck around. Do it, and do it the best you can. I'll never forget when he came to see Fight The Goober. I'm running around in a diaper, and then by the end of the song somebody ripped the diaper off of me. So now I'm running around with a shriveled weenie, covered in sweat and blood, and after the song I go up to my dad, who looks at me and says, 'Hey, you're original, doing what you want to do.' I was like, that says it all man!"

Second, is that Mickey isn't following trends or fads, which brings up some interesting questions from me as the night wears on and the drinks take hold. Okay, I ask him, I know that it isn't trendy or fashionable to be part of the underground here in NOLA, but some acts have done well enough for themselves. Why not get an act together, literally, and try for a spot on a label? Lots of locals have signed, and tour, hell, Housecore records is local... why not take the ideas and distill them, focus and make the bid for a wider audience? Again, the answer is garbled, but the message rings clear, "Dude, I do what I do. I do it because I can. If something I do gets recognized, okay, okay, but I'm not gonna try for that shit. I don't need to go to that level just to feel respected, cuz it's all about having fun. If it's not fun, then it's not worth it. It's always worked for me, so that's what I'm gonna keep doing no matter who has what or with who."

and what is left is scribble-scrawl that is more hilarious than anything else. Mickey and I just got Drunk, with a capital D, and decided that it just wasn't worth it to try and record any more. Honestly, I couldn't write straight anyway. But what I do remember is the most important part, and it's easily the most telling insight into what is the mind of one of our most brash, humorous, and unapologetic performers here in NOLA. When I asked Mickey why he does it, why he puts himself out there the way that he does, and why he feels this need to simultaneously amuse and abuse, regardless of it is fun or not at the moment, I think that I got the answer I was looking for all along:

"Man, I'm just keeping it alive. The so-called scene, or whatever, I don't know what to call it. But I just know that those dudes that came before me, the guys that made me want to do this shit, Hatch Boy, Craig Spera, Glenn Rambo, all of 'em... they ain't here any more, and I miss those motherfuckers every day. I just want to do something that they would love just like I loved what they did."

M. Bevis
2010
NOLA.

At this point, my notes are worthless,

REVIEWS

Abyssal Creatures

Demo 2010

www.myspace.com/abyssalcreatures

First review of this issue and it's a bad one. Holy shit this sucks. I have no idea why whiney assholes with acoustic guitars and 4-tracks bother sending me shit to review. It always gets shit on. ALWAYS. I'm giving this to my dog to chew on. Stick to playing hipster coffeehouses and avoid sending your cd's to metal/punk 'zines for review.

Acephalix

Aporia

Prank Records

Fuck yeah! This sounds raw and dirty! Brutal, crusty metal along the lines of His Hero Is Gone with a healthy dose of good heavy hardcore (Integrity comes to mind). Excellent!

Acid Tiger

s/t

Deathwish Inc

While most of the hype behind this band is around the drummer being a member of Converge, put all that aside when listening to this, because this is something completely different. Heavy stoner rock meets punk with a southern swagger! This just straight up rocks from start to finish,! I can't use enough exclamation points in this review!

A Forest Of Stars

Opportunistic Thieves Of Spring

Transcendental Creations

With the shortest song here being seconds over 8 minutes long, this is truly a test of my attention span. For the most part, this is experimental/ambient black metal that utilizes violins, flutes, and female vocals during the "prettier" parts of their songs. Still, nothing here really grabs me and makes me want to listen to the whole song without skipping to the next one.

Agrimonia

Host Of The Winged

Profane Existence Records

This Swedish band mixes death metal, crust and doom, yet keeps it interesting. Crushing, yet beautiful.

Amebix

Redux

Profane Existence Records

Ok, so here's another one re-formed of those bands that I heard the name tossed around a lot throughout the years, but never actually heard. Amebix have been considered the first crust/punk band and have influenced hundreds of extreme metal bands. I definitely hear where early Neurosis (Pain Of Mind/The Word As Law-era) borrowed heavily from! This EP consists of re-recorded versions of old songs which, for lifelong fans are probably bummed, but for those who are being exposed to the band, for the first time (like myself) this is a great introduction, and incentive to do a little research into their back catalog.

Arson Anthem

Insecurity Notoriety

Housecore

No sense going into the who's who... you know this. More filthy, aggressive, chaotic punk/hardcore, with more of a discordant Black Flag feel in the music this time around, and Mike's vocals are fuckin' EXCELLENT here. Buy/steal this.

Bibilic Blood

Pale Face Destroyer

stearnsdog.com/bibilicblood.html

Whoa! This is some fucked up, psychedelic doom/sludge/noise. While I've never done acid before, I imagine this must be what it's like. Slow paced doom with lots of noise, female vocals that range from melodic to screamy. If I did drugs, I can see myself enjoying the shit out of this. Damn you, random drug testing at my job!

REVIEWS

Dimentianon
Collapse The Void
Paragon

When black metal songs have an actual structure and don't sound like they were recorded in my bathroom using combo amps and cardboard boxes, I love it! Black metal is a genre that I just can't always get into. Thankfully this sounds amazing, with lots of tempo changes and vocals that flow very well with the music.

Dresden
Final Hour
Profane Existence Records

Obviously this isn't the New Orleans area stoner rock band. This band is from Wisconsin and plays decent d-beat hardcore/punk. Powerful, fast-padded music with angry, gruff vocals but nothing really stands out and makes me want to listen to this cd again after the last song has ended. Not bad in the least, but not memorable either.

Dummy Dumpster
Big Beautiful Head
www.myspace.com/dummydumpster
Ok, so if you've never seen this band live, chances are you won't "get it". This is 9 songs of sloppy punk/hardcore with vocalist/guitarist Mike Schadwell telling you, in a cartoon-ish voice, how he's going to kick your ass and totally fuck you up. This is totally fucking brilliant.

East Of The Wall
Ressentiment
Translation Loss
Technical, progressive metal with vocals that are sung clearly at times and viciously screamed at others. Songs run from slow/crushing to manic and crazy. Good stuff.

End Of A Year
s/t
Deathwish Inc.
There are only 3 songs here, which is a good thing. The music is a bit too close to emo with vocals that sound like your

grandpa shouting at a waitress when he didn't get his baked potato that he ordered with his meal. I couldn't take a full album of this shit.

Flesh Parade
Dirty Sweet
Mainstay Recordings

After years of delays, obstacles and line up shuffles, this has finally seen the light of day! More of the ferocious grind core that Flesh Parade is known for, and Scott Leger (ex-Shrum/D.I.E.) does a damn fine job handling the vocal slot left vacant by his predecessor. Now stop talkin' shit about how long this took to be released and buy it already!

Gasmiasma
Trenchrats EP
www.myspace.com/noxiousnoizerecords
This is 4 songs of Discharge meets Drop Dead style hardcore featuring Jordan Barlow (Ritual Killer/Psychon Vex) on vocals, Pat Bruders (Crowbar) on bass, and both members of Hellkontroll on guitar and drums. Noisy crusty thrash! Look for this 7" to be released SOON on NOLA's own Noxious Noize! Records.

Grave
Burial Ground
Regain
Once again, Grave have brought forth another album of just pummeling death metal. One thing I've always loved about this band is that they've never tried to push the boundaries of their genre, or tried to re-invent themselves. Instead they just bring forth the dark, bleak, evil death metal they're known for.

haarp
The Filth
Housecore
Finally! Haarp do the sludge/doom thing played at a plodding, aggressive pace with vocals that go for the throat. This band's

REVIEWS

previous efforts (2 demo cds and their split 7" with Thou) have been given favorable reviews in this past issue of this 'zine, so I would just be repeating myself to tell you how beautifully destructive their music is.

Integrity

The Blackest Curse

Deathwish Inc.

Why this band has gone almost unnoticed, while Hatebreed has prospered is a mystery to me. Integrity have made their ridiculously long-awaited return with another 10-song arsenal, unloading their brand of raw, dark apocalyptic metal core! Everything's here from Dwid's vicious scream, to the bad ass guitar solos to the token dark, acoustic/spoken intro that becomes a heavy, brooding tune. I needed this, and so do you!

Killing Joke

Absolute Dissent

Spinefarm

You know, aside from Metallica's cover of "The Wait", I've honestly heard any of this band's actual songs! So being that this is a new album, I have to keep in mind that there is probably 2 decades worth of material of theirs that I'm not familiar with and have nothing to compare it to. Regardless, this is an excellent album with lots of twists and turns going from heavy and plodding to groovy to techno/industrial. I can see how their sound has influence quite a few genres in just one album.

Locusta

s/t

Pragmatic

Fuckin' excellent technical blackened death metal! That's a bit long winded, but a very accurate description of their sound. Amazing guitar work with guttural growls with the occasional black metal screech here and there. Lots of passion in the songwriting here. I'm finding my head bobbing along as I type this. Great stuff!

Mars

Reign Of Suns

www.myspace.com/marsdoom

Heavy as fuck sludge/doom from New Orleans! 4 songs here, the shortest being just under 11 minutes! While the songs drag out a bit, the pace picks up with some chugging metal riffs here and there to lure you back in after you zone out a bit in a doom-fueled haze.

Nails

Unslient Death

Six Feet Under

I've been playing the fuck out of this album in my truck for awhile now! Brutal, relentless grind core with a little Entombed thrown in to stomp on your stupid fuckin' head after it's been ripped off. FUCK!! I will NOT miss their set at the upcoming MDF!

Omean

Sea God

Omean.net

From the other side of Lake Pontchartrain comes Omean, bringing some dingy doom/sludge with bluesy guitar solos thrown in here and there. The vocals that go from growls to pissed off screams and tend to keep the songs interesting.

Psychon Vex

The Wrath Contagion

(no contact info)

Evil as fuck black metal from 3 / 4 of Ritual Killer (pretty much what the guys in Ritual Killer do while Sammy is on the road with Goatwhore). They have only played live once, and I was told it was their only show they'll ever play. The music here is darker and more atmospheric than the aforementioned project. Once again, this was presented to me on a cdr by Jordan, so I have no song titles or label/release info. Wait for it!

REVIEWS

Ratt

Infestation

(Roadrunner Records)

Holy shit it's a new Ratt album! Holy shit they're on Roadrunner Records! Holy shit Carlos Cavazo from Quiet Riot has taken Robin Crosby's spot in the band! Ok, so I spent my early teens listening to Ratt, Motley Crue, Def Leppard, and Quiet Riot. I will not deny this! Granted, this was when the whole genre that is now being tagged as "hair metal" was fresh and new. Upon receiving this, I was afraid to hear what a Ratt album in 2010 would sound like. After taking a deep breath and hitting the play button, I was relieved! This band sounds totally re-energized, playing the Ratt N Roll that they were known for in the early 80's. The band sounds better than ever, and Carlos Cavazo fits perfect in this band!

Righteous Fool

s/t

Southern Lord

This is a C.O.C. side project that I've heard about for a while now, consisting of Mike Dean and Reed Mullin teaming up with guitarist Jason Browning (from Bad Brains vocalist HR's backing band). While this is some really good, heavy bluesy southern rock, it's not much different than, say the last few C.O.C. albums.

Ritual Killer

Extermination

(no contact info)

More total brutal black metal hatred from (former and present) members of Goatwhore with Jordan Barlowe on vocals! While this project (and release) is on hold since James is now in Goatwhore, I really hope this gets a proper release, because this is just amazing.

Rosetta

A Determinism Of Morality

Translation Loss

While this whole style of ripping off Neurosis and Isis playing pretty sings with brutal vocals was fresh in, say, 2003, it's gotten pretty boring and predictable nowadays and cap probably be considered the modern equivalent to college rock. Quit trying to be so damn artsy and let loose motherfucker!

Shroud Eater

2009 demo

Shroudeaterrocks.com

Stoner/sludge-y rock trio from Miami, FL. Heavy on the groove, with fuzzy distortion on the guitar and bass with aggressive female vocals. Only 3 songs here, but I'm looking forward to hearing a full-length from them in the near future!

Skin Like Iron

Descent Into Light

Six Feet Under

Chaotic heavy hardcore that brings bands like His Hero Is Gone and Tragedy to mind. Relentless and in your face, violently pummeling your ears with discordant riffage and abrasive screams. A few slower parts here and there, but they always return to the carnage!

Slow The Knife

Repulsion

myspace.com/slowtheknife

One of the more overlooked bands in Louisiana, Slow The Knife, hails from Houma, LA. Their sound is a mix of metal and hardcore, heavy on groove with vocals that range from spoken, to a croon, to a vicious yell. These guys have been at it for awhile now and have crafted a sound all their own. Check them out!

Sons Of Tonatiuh

s/t

Hydrophonic

Sons Of Tonatiuh hails from Atlanta, GA and features ex-Leechmilk

REVIEWS

vocalist/guitarist Dan Caycedo. You do remember Leechmilk, don't you? They played in New Orleans a few times in the late 90's or so with Eyehategod, Hawg Jaw, Cavity, Rwake, etc. I even interviewed them in Paranoize # 14. While they're not treading on new territory here, this is some damn good sludge with some of the most vicious vocals I've ever heard!

Starkweather

This Sheltering Night

Deathwish Inc.

I'll never figure out why this band has always been lumped into the metalcore category. Their songs have always plodded along at a doom pace, with vocals that teeter between death metal growls and psychotic warbled clean singing. This album is no different, which is why I love this band. They are indefinable, unable to be lumped into any specific genre. Another brilliant album from one of the most underrated bands ever.

Suicidal Tendencies

No Mercy Fool!/The Suicidal Family

Suicidal Records

This is a re-recording of Suicidal Tendencies "Join The Army" combined with re-recorded songs from guitarist Mike Clark's speed metal project, No Mercy. While giving the songs a modern touch using present day recording technology isn't really a horrible idea, the original recordings were strong enough on their own to stand the test of time. Though, this was a nice little trip back to a time when punk/hardcore/thrash was simpler and FUN!

Vapo-Rats

Demo 2010

myspace.com/vaporats

This is the future of New Orleans hardcore! Vapo-Rats are a young band (literally...) playing old hardcore. Their sound is along the lines of Black Flag and

the Circle Jerks with a little Void thrown in. Check these guys out when you get the chance and buy one of these demos while you're at it!

Warbeast

Krush The Enemy

Housecore

This is a Dallas/Fort Worth, Texas thrash super group of sorts. They were originally called Texas Metal Alliance, but changed the name a couple of years ago. This lineup (at least on this recording...) pairs Gammacide's guitarists with the unique, very recognizable Bruce Corbitt of Rigor Mortis on vocals. The result is just as fucking awesome as you'd expect. Intense thrash with raw, gruff vocals, enunciating each word of the lyrics. FUCK YEAH!

Weedeater

Jason.. The Dragon

Southern Lord

After surviving self-inflicted gunshot wounds, torn muscles and broken fingers, here's the new album from Wilmington, NC's Weedeater. There's not much different going on than on their past albums, just more of their robitussin/whiskey fueled bluesy doom/sludge that they've used time and time again. It works for them. It ain't broke, don't fix it. This is set for a March 2011 release, but since you never know when a new Paranoize will come out, I'll review it now.

Wolvhammer

Blackmarketeers of World War III

Init Records

Though this isn't a prog/technical band in the least, there's a whole lot going on in the span of these 10 songs. This band is a graceful mix of black metal and sludge, with some punk riffing thrown in as well. From start to finish this album rages without getting the slightest bit monotonous.

haarp CD Release Show (12/17/10) Review

By Ryan McKern

Its a December night in, battling through the onslaught of traffic from Hwy. 10, I find myself roaming the streets of the dim lit madness that is St. Claude, located in the Bywater of New Orleans, I scurried through the shadowed and shattered sidewalks like a rat stuck in a rum barrel. I emerge to see my destination ahead, Siberia bar greeted me with the local brotherhood of musicians and music appreciators alike, reminding me why I love this city. Inside the venue drinks by the wonderful staff are being poured like water to the legion of the thirsty, and distributed in a quick and graceful fashion. I make my way through the roaring laughter and social gatherings with the occasional hand shake and hello exchange.

When Ponykiller took the stage, the club was already packed, lots of people stood up front. This was not the typical crowd that usually shows up to Ponykiller shows, but they embraced the dark wave / rock induced quartet, as opening track I-5 bellowed through the PA and shook the walls. For those that are not familiar, Ponykiller is consists of Collin Yeo (Arson Anthem) Tim, Trevor and Ben. To try and summarize this band in genres and comparisons of other bands would be a injustice, however for the sake of description I will try and give you the summary from my point of view. Songs like "Another Toxic Year", "Howlee" and "Dumbland" showcase the bands ability to write memorable musical hooks, dark, mystique and offering a harmonic atmosphere ranging in sounds from joy division to Rocky Erickson, to Can, and even the reverb tonalities of Carl Perkins. To put it more simply, Ponykiller is a band that is forging a new sound and style not only in Nola but in the entire world. The drum styling of Tim, the lead and vibrato variations of Ben's guitar, the rhythm and vocals of Collin and the intricate bass layered over the top of a high powered band, who even in the most trickiest of time signatures seem to know exactly what the other will do next, and feed that energy back. The band Will be releasing their debut album on Housecore Records next year. Ending the set was the driving post-punk garage rock anthem "Some Sunny Girl" with a final remark from Collin simply stating "Merry haarpmas".

Making my way back to the bar, and feeding myself 2 more miller high life's, I walk through and see more familiar faces, friends both old and new. The tamale cart is present once more, so all seems to be falling into place, but i stop mid conversation (and after buying another beer) to go to the front of the stage and watch local black metal trio High Priest. This is a band I have become obsessed with this past year, and since my move from the city to the frozen landscape that is Minneapolis MN, I had yet to see them play. True feedback grim despair casts its wave of darkness and mystique upon the ears of all, the band keep a raw and intense stage presence, a great way to present the style for which they brood, a sound which to me encompasses the aggression and rock elements of old school black metal, while keeping a twist on the genre by offering shrieking pick scrapes, evil note by note progressive melodies, and blood fueling punk rock style drumming. The vocals are high, raspy, full of hate, and the mix is dead on. look for this band to be going places soon. Songs like "Tombs Concealed" takes the listeners to the vicious bar fights of new Orleans, and the graves of a dying earth. With its catchy doomed out riff, snarling vocal attacks, it hits the depths of the senses like Hellhammer, Old, and

haarp CD Release Show (12/17/10) Review

By Ryan McKern

Buzzoven combined in some deranged ritual possession. The band ends with "To worship Nothing", the opening guitar sequence is cold and brutal, bringing the image of cataclysms of fire, which then marches into the classic black metal blast beats, putting the venue into a head banging frenzy, and also showering me in alcohol.

And now ladies and gentlemen, our feature presentation. With the release of haarp "The Filth" last month, tonight is a complete celebration of the bands accomplishments in the underground community, The New York times wrote a review of the album which credited bass player Ryan Pomes as the vocalist, the band joked that singer Shaun should now play bass. I soon see Housecore Records owner/founder Philip H. Anselmo moving to the front, so i know haarp is about to take the stage. A whirlwind of down-tuned heavy as hell chords amplifies from grants rig, with the accompanying thunderous bone crushing low end of the bass, symbols crash like strikes of lightning making it a mix of sonic devastation. Hearing the bands ep's and the new album, you can be taken through a journey of sound that forges from the depths of the sewers and rises to the ash filled sky's. The lyrical content tells a tale from beginning to end, and the music is dynamic and full of hidden layers making each listen a new and gratifying experience. Taking the heaviest of elements in doom, the diverse changes in metal progression, and drums that branch off into a new life of power. From the pulse of the palm mute metal scales to the moments of bleak cold ambiance driven bridges. In a live setting the music lunges out at you like a crooked cop strung out on methamphetamine and wielding a broken glass bottle. Marching down a trail of death into a state of emergency. Smashed on the side of the stage, I can not help but air guitar to the music in true nerd fashion, interrupted only by a random snap shot with Mr. Paul Webb, and being blinded by some other photographer. Shaun rampages into the crowd and screams into the faces of all pit dwellers, who do not hesitate to throw down and support haarp in every skull bashing moment. Songs like "All, Alone" even has singer Shaun at the back of the sound board taking his shrapnel screaming to the far reaches of the bar, to leave no floor unshaken. The bands live performance leaves absolutely no doubt in any ones mind that this is a force to be reckoned with. The world shall be scarred by the craft and precision that is haarp. Just as the night began, the night ended with me making my way passed the booze drenched streets and cigarette clouds of smoke, joking into the night as slowly everyone made there way home, it was another night we will all remember in the underground of New Orleans.

-Ryan McKern
for Paranoize

For more information on these bands please check out:

www.thehousecorerecords.com

www.myspace.com/ponykillernola

www.myspace.com/highpriestofdoom

www.myspace.com/haarpnola

NEW ORLEANS SCENE REPORT

A lot happens in a year. Bands break up or just replace members while others form, venues close while new ones open, and people pass on. Here is what has happened in the New Orleans music scene since the last issue of Paranoize came out:

Face First has called it a day. Bobby Last moved to Florida and is doing the family thing, Kevin Dredge and Mark Antee are in She's Still Dead (who are currently in the studio) and I (Bobby Bergeron) am in A Hanging.

Serpentis are working on new material with a revamped lineup.

Hawg Jaw are working on a new album and will be playing again soon!

Exhorder bassist Frankie Sparcello passed away on March 22nd. Exhorder will continue on and have picked up The Void/Built To Destroy bassist Jorge Caicedo and will still be playing this year's Maryland Deathfest.

New bands that have popped up are Vapo Rats (young kids playing old hardcore!), She's Still Dead (featuring ex members of Antarctica Vs. The World and Face First), The Devil's Rain (metal!), Ruiniverse (super duper technical death metal), Chaos Aeon (death metal with keyboards), Demonic Destruction (death/black metal), Solid Giant (sludge/doom/hardcore), Donkey Puncher (punk/hardcore) Fat Camp (grunge), Dazein (ex-members of In Tomorrows Shadow doing experimental/tech metal), Disciples Of Thrash (an old-school thrash metal cover band!) Small Bones (melodic punk). Other names that I've been seeing on flyers, but haven't been able to catch them are: Most Heinous, Nutria Assault, Hump Yard.

The Great Void is now just The Void. They're still great, just not in so many words. They recently recorded a demo

which will be available soon.

A couple of new venues have popped up since I last published an issue. The Bad Monkey is providing the West Bank with a place to rock! Not far at all from the Huey P Long Bridge, decent beer prices and excellent sound! The address is 321 Laroussini St. in Westwego, LA

Meanwhile, Matt Russell (Tirefire/86'd Productions) has opened Siberia and is throwing together some damn good shows! Touring bands that have played here so far are Unsane, Jucifer, Anal Cunt, Buzzoven and Zoroaster just to name a few. Definitely has that old Dixie Tavern vibe to it, complete with holes in the wall (which have been recently patched.) There's no sign out front yet, aside from a piece of paper taped to the door, but the address is 2227 St. Claude in New Orleans, a couple doors up the street from the Hi Ho Lounge.

The Bar in Metairie is shutting down due to ordinances passed by the Jefferson Parish council, giving curfews to bars and businesses in the Fat City area, but Jason says they are currently looking at a new location in a very familiar old spot.

The Outer Banks closed due to that entire area being leveled for the construction of the new VA Hospital.

While I'd love to be able to list the url's for all of these bands who have music up on the internet, there's obviously not enough space. Most of them have pages on myspace, facebook, bandcamp and reverbnation. Look 'em up and check 'em out.

You can also find pages for the local venues on facebook and myspace too, or go to www.noladiy.org or www.nolaunderground.com for show calendars.

THE END OF FAT CITY... THE END OF THE BAR?

Its true, April 1st 2011 signaled an end to the Fat City that we knew and loved. After a vulgar display of harassment, misinformation and political corruption, the Jefferson Parish Council got their way and imposed new closing hours for bars, as well as other costly and burdensome restrictions that have put a final nail in the coffin. This would normally spell doom for a grass roots venue. But, just like the local music scene, which has been through constant ebbs and flows, THE BAR will rise again in a better version and in a better location.

THE BAR got its start in 1997 in Kenner, Louisiana. At first, it was just a regular haunt for locals and service industry employees that wanted to hang out after work in a cool, dark bar with a great jukebox. I took over ownership of THE BAR in 2003 while still in the Kenner location. An opportunity arose late that year to move into the old "Ski Lodge" in Fat City. I was hesitant at first because of the extensive remodeling work that needed to be done, but the reward seemed to outweigh the risk. I had already been doing shows in Kenner and Fat City had a void to fill after the slow decline of the best venue in the area, ZEPPELINS. I walked into a disaster, but managed to come out with some decent show productions. However, I decided that the rejuvenation of the local music scene was far more important than a few dart and pool teams. So I tore out the huge fireplace, expanded the stage and set out to make THE BAR the best local venue for rock, alternative and metal. THE BAR has since become the breeding ground for most of the great local bands that have worked hard and played some incredible shows. Pairing THE BAR's shows with the support of the regular patrons from PAT's PUB made for a great combination! The gumbo-style mix of extremely talented local bands, legendary established bands, and the sprinkling of national tours made for the strong success and reputation of THE BAR.

I cant stress enough the importance of THE BAR's staff throughout the last eight years.

There are too many people too acknowledge, so I apologize if any are not mentioned, but I would like to at least say thank you to Amanda, Angie, Tegan, Candy, Alan, both Treys, Cliff, Keith, Moody and especially Bug, all of who have been an integral part of our success. But the list, from former employees to devoted patrons to all of the bands, how could we have failed?

But now reality of the new Fat City ordinance sets in and I have watched the mainstays of the area rapidly decline, and the show schedule of THE BAR decrease to a skeleton of what it used to be. The combination of the new restrictions and constant police harassment of fans wanting to watch great shows, has led to a mass exodus of bands to other areas and other venues. This is not to say that the other venues aren't doing their part as well. I have seen some really great shows at HANGAR, SIBERIA, TWIST, BABYLON, HOWLING WOLF, CHECKPOINTS-all of whom have helped to keep our small but ever expanding local talent pool growing. The Jefferson Parish council and sheriff have won the battle, but I refuse to let them win the war... The bands deserve more, and as long I can, I will work tirelessly to restore THE BAR as a prominent stage for our burgeoning scene! The wheels are in motion for THE BAR to take back and restore one of the best known places for metal/punk shows... I cant publish where yet, so be looking in the coming months for the new incarnation of THE BAR. A new smashed version of the two that I promise will be dedicated to the scene, 24 hours a day, 7 days a week, 365 days a year!!!

Venues do come and go, but the energy of the bands, fans and publications like PARANOIZE will always keep the scene moving forward, no matter what the obstacles we face...

Peace and Whiskey,
Jason

PS..... RIP Frankie Sparcello

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